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*Catalogue of the Shakespearean
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Frederick S. Tallmadge

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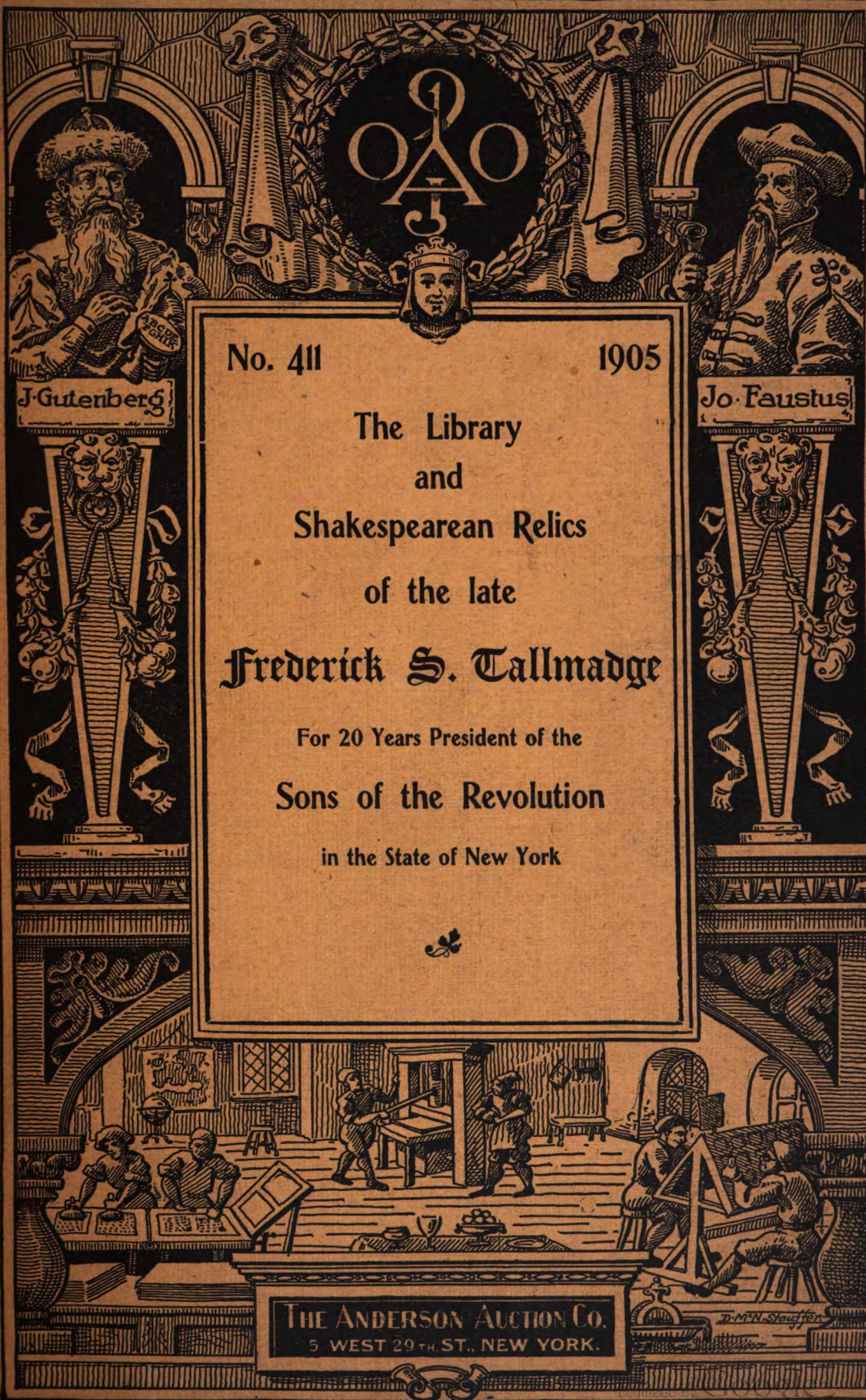
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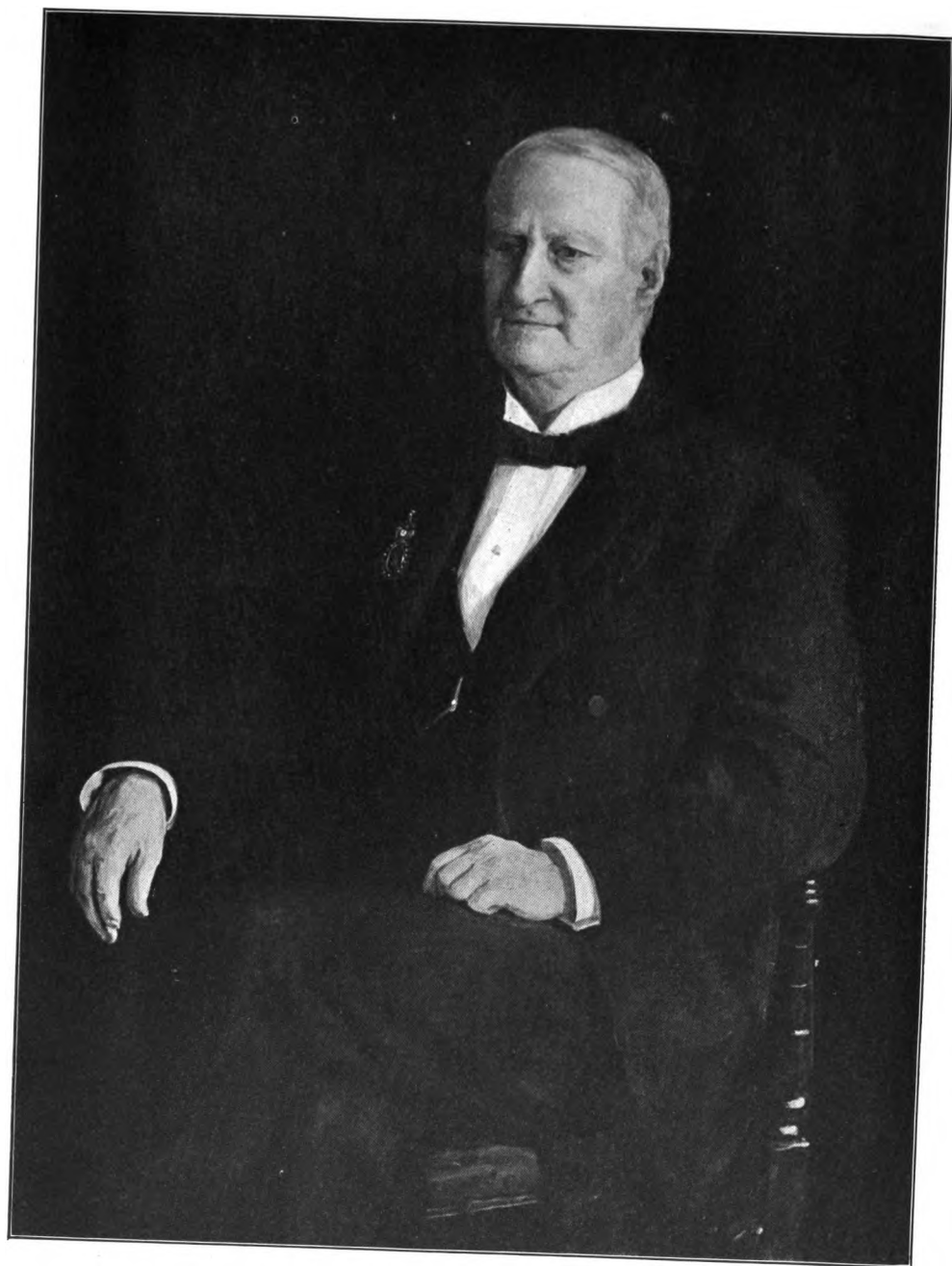
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Prefatory

THE greater part of the library described in the following pages was obtained from the libraries of William E. Burton, the comedian, and Richard Grant White, the author and Shakespearean commentator. As might be expected, a considerable portion is of Shakespearean and Early English dramatic interest, together with a mixture of other subjects that proves the wide reading and literary culture of Mr. Tallmadge. The valuable relics made from the famous mulberry tree planted by Shakespeare are also included, the tea-caddy being considered by many judges as possibly one of the finest of the relics in existence and an undoubtedly genuine example. The Clara Fisher Shakespearean models form another collection of great interest.

The catalogue commences with editions of the works of the dramatist, and those of his commentators and critics. In this division will be found the editions of Capell; that of Sir Thomas Hanmer; Dr. Samuel Johnson's, the first edition, together with later editions edited by George Steevens and Isaac Reed; Alexander Pope's; Warburton's, a most interesting copy, being the identical one loaned to Dr. Johnson when he was preparing his edition, that he might consult the numerous manuscript notes written by its original owner, the learned and erratic Styan Thirlby; Malone's; Rann's; Singer's, a beautiful edition printed by the Whittinghams at the Chiswick Press; Chalmers'; and Theobald's. No collection of Shakespeareana would be complete without some of the books relating to the forgeries made by W. H. Ireland, and there will be found a division under that heading which include a few of the original forged documents—Shakespeare's Confession of Faith, the Love-letter to Ann Hathaway, the facetious letter to Richard Cowley the comedian, etc. The volume which contains them is enhanced in literary value by being interleaved with tracings of genuine signatures for comparison. Other books in this first division are some of the scarce earlier writings of Halliwell-Phillipps, Harding's Illustrations to Shakespeare, catalogues of the auction sales of the libraries of noted collectors, mainly

Shakespearean in interest—John Field, George Steevens, Joseph Ritson, Thomas Hill, David Garrick, etc.

In the miscellaneous portion, perhaps one of the books of greatest interest to the bibliographers who love puzzles is No. 267, "A Preparative to Study; or, the Vertue of Sack." Who was its author? Thomas Randolph, Thomas Heywood, Richard Brathwaite, or John Taylor, the water-poet? It was originally attributed to Heywood by Robert Watt, and later bibliographies have accepted this, apparently without a question. But a little examination will throw doubt upon this attribution, and it is more likely one of the anonymous productions of John Taylor, or at least Richard Brathwaite. Among other books are the first edition of Christopher Marlowe's "Rich Jew of Malta"; the interesting description of England in the time of Henry VIII. known as Leland's Itinerary; a first edition of Warton's History of English Poetry, including the unfinished fragment; the Indexes by Fillingham; and the abusive pamphlet by Joseph Ritson, which he later endeavored to suppress.

Catalogue

Editions of the Works of Shakespeare.

- 1 **AYSCOUGH (S.)** Shakespeare's Dramatic Works, with Explanatory Notes, to which is added a copious Index to the Remarkable Passages and Words. *Portrait after Droeshout.* 3 vols. 8vo, purple calf, richly gilt backs. Lond. 1790
- 2 **CAPELL (EDWARD).** Mr. William Shakespeare, his Comedies, Histories, and Tragedies, set out by himself in quarto by the Players his Fellows in folio, and now faithfully republished from those editions, 10 vols. post 8vo, original old calf, gilt, Lond. [1768]; also, Notes and various Readings to Shakespeare, *portrait of Capell by Bartolozzi*, 3 vols. 4to, russia (binding of this latter broken), Lond. 1774-83. Together 13 vols. Lond. 1768-83

* The best edition of the "Notes," which contain the various readings of the folios, with notes and glossaries. The third volume, which is scarce, was published separately, and is called "The School of Shakespeare," and consists of extracts from contemporary authors (Hakluyt, Holinshed, Gascoigne, North, Ben Jonson, Harrington, Greene, and others), resembling passages in Shakespeare's plays, or the plots, or further illustrating the works, together with a list of dramatists and their writings to the period of the Restoration.
- 3 **COMEDY OF ERRORS.** The Comedy of Errors. With alterations from Shakespeare adapted for representation at Covent Garden, by Thomas Hull. Royal 8vo, half morocco (last leaf repaired). Lond. 1793

* Thomas Hull was the founder of the English Actors' Fund, and manager of Covent Garden for some years.
- 4 **CYMBELINE AND KING LEAR.** The Plays of Lear and Cymbeline, by William Shakspeare. With the Notes and Illustrations of various Commentators, and Remarks by the Editor [Ambrose Eccles]. 2 vols. post 8vo, half russia (joints cracked). Lond. 1794

* Scarce.

- 5 **FIRST FOLIO.** Facsimile Reprint of the First Folio Edition. Printed by Wright and Co. *Portrait by Droeshout on title.* Folio, russia (broken). Lond. [1808]
- 6 **FURNIVALL (F. J.)** The Leopold Shakspeare. The Poet's Works in Chronological Order. Introduction by F. J. Furnivall. *Illustrated.* Small 4to, half calf, gilt. Lond., n. d.
- 7 **HAMLET, AND AS YOU LIKE IT.** A Specimen of a new edition of Shakspeare. By Thomas Caldecott. Royal 8vo, half morocco, gilt. Presentation copy from the editor. Lond. 1832
 * The first edition of these two plays in which the Folio of 1623 was used as the basis.
- 8 **HANMER (SIR THOMAS).** The Plays of Shakspeare. In six volumes. *Portrait by Duchange.* 6 vols. 8vo, original half calf (rubbed). Lond. 1745
- 9 **JOHNSON (SAMUEL).** The Plays of Shakspeare, with the Corrections and Illustrations of various Commentators. To which are added Notes by Samuel Johnson. *Fine portrait by Vertue.* 8 vols. 8vo, half morocco, gilt tops, uncut. *Fine copy.* Lond. 1765
 * First edition with Johnson's Notes.
- 10 **JOHNSON, STEEVENS, AND REED.** The Plays of Shakspeare, with the Corrections and Illustrations of various Commentators, and Notes by Samuel Johnson and George Steevens. Revised and augmented by Isaac Reed, with a Glossarial Index. *Portrait of Shakspeare, view of New Place, facsimile autographs, etc.* Complete in 21 vols. 8vo, half morocco. Lond. 1813
 * The introductory matter contains Malone's Historical Account of the English Stage, List of the Entries of the Plays on the Books of the Stationers' Company, and much other valuable matter.
- 11 **JOHNSON, FARMER, AND ROWE.** The Dramatic Works of William Shakspeare. Prefaces by Johnson, Farmer, and Rowe, and Annotations on each Play. *Numerous stipple plates by Rhodes, after the designs of Thurston.* 12 vols. 8vo, half morocco. Lond. 1812
 * Large Paper copy, the covers stilted.
- 12 **MALONE (EDMOND).** The Plays and Poems of William Shakspeare, with the Corrections and Illustrations of various Commentators, comprehending a Life of the Poet, and an Enlarged History of the Stage, with a new Glossarial Index. *Portrait, facsimiles, etc.* 21 vols. 8vo, old calf (binding in bad condition, but otherwise a good copy of this noted edition). Lond. 1821

- 13 [OULTON (W. C.)] Poems by William Shakespeare, with Illustrative Remarks, Original and Select. To which is prefixed a Sketch of the Author's Life, *with engravings*. 2 vols. 12mo, half morocco. Lond. 1804
- 14 POPE (ALEXANDER). The Works of Shakespeare Collated and Corrected by the former editions by Mr. Pope. *Portrait and numerous plates*. With the additional volume of the Doubtful Plays. 9 vols. crown 8vo, half morocco. Lond. 1728
* Boaden states in his treatise on the portraits of Shakespeare that the portrait purporting to be that of Shakespeare in this edition is really that of James I.
- 15 POPE AND Warburton. The Works of Shakespear in Eight Volumes. The Genuine Text (collated with all the former editions, and then corrected and emended) is here settled. *Portrait by Vertue*. 7 vols. (should be 8, Vol. 6 missing). 8vo, half morocco (binding of Vol. 1 broken). Lond. 1747
* This copy once belonged to the learned critic Styan Thirlby, who has made numerous remarks and emendations on the margins of the several volumes, and some abusive remarks on the editors in the preface. At his death it passed into the possession of Sir Edward Walpole. Dr. Samuel Johnson, when he was editing his edition of Shakespeare, borrowed this identical copy, but lost the sixth volume, which apparently was never found. On the title is written in a seventeenth century writing the following note signed "E. R.": "*N. B.—This copy was lent by Sir Edward Walpole to Dr. Johnson, who lost the sixth volume. Sir John Hawkins promised Mr. Roberts it should be delivered faithfully to him, if ever found.*" After Walpole it came into the possession of the famous collector Heber, at whose sale it was sold, still wanting the sixth volume. A pencil note gives some later history: "Bought by H. Rodd for Mr. Burton at the sale of the Shakespearian Library of John Tyrrel, Esq., July 3, 1850." It would be an interesting search for a collector with time to read through the numerous written remarks, to see if the famous lexicographer had written anything either commenting on Shakespeare or on Styan Thirlby. The latter seems to have had a copy of one of the folio editions, for he refers continually to readings differing from the printed text in this particular edition, and found in the folio.
- 16 RANN (JOSEPH). The Dramatic Works of Shakspeare in Six Volumes, with Notes. 6 vols. 8vo, half morocco, gilt tops. Oxford: The Clarendon Press, 1786-94
- 17 SEVEN AGES. The Seven Ages of Shakespeare. *Illustrated with designs by Constable, Callcott, Collins, Wilkie, Leslie, Mulready, etc.* 4to, cloth (loose in binding). Lond. 1840
- 18 SEWELL (GEORGE). The Works of Shakespeare. Vol. 10, containing Venus and Adonis, etc. 12mo, calf (this vol. is wanted to complete sets, and is often found lacking). Lond. 1728

- 19 **SHAKESPEARE.** The Plays Complete, with Life. *Copper-plates by Corbould, Burney, Ryley, and others.* 8 vols. 8vo, half morocco, gilt tops (a few plates missing). Lond.: *Bellamy*, 1796
- 20 **SINGER (S. W.)** The Dramatic Works of Shakespeare. With Notes Original and Selected by S. W. Singer, and Life by John Symmons. *Numerous charming illustrations.* 10 vols. 12mo, half morocco, gilt tops, uncut. *Whittingham's Chiswick Press*, 1826
- 21 **STEEVENS AND CHALMERS.** The Plays of Shakespeare, accurately Printed from the Text of the Corrected Copy left by George Steevens. With Explanatory Notes from the most Eminent Commentators, and a History of the Stage, Life of Shakespeare, etc., by Alexander Chalmers. 10 vols. 8vo, full russia (binding in poor condition). Book-plate of the Earl of Yarborough in each volume. Lond. 1805
- * Large Paper copy, with a series of plates after Fuseli, engraved by Crome, William Blake, and others. The two plates by Blake are fine specimens of his best work in engraving.
- 22 — The Works of Shakespeare. Steevens and Chalmers' Edition in one volume. *Portrait and illustrations.* Royal 8vo, cloth, gilt. Bost. 1854
- 23 **THEOBALD (LEWIS).** The Works of Shakespeare. Collated with the Oldest Copies, and Corrected with Notes Explanatory and Critical. *Numerous plates after Gravelot.* 8 vols. 12mo, half morocco. Lond. 1757
- * Theobald was the first of the great commentators whose readings of difficult passages are now generally accepted. To him is due the famous interpretation of the account of Falstaff's death: "*His nose was as sharp as a pen and a 'babbled of green fields,*" instead of the previous incomprehensible reading: "*His nose was as sharp as a pen and a table of green fields.*"
- 24 — The FIRST EDITION. *Portrait only* (lacks plates). 7 vols. 8vo, old calf. Lond. 1733
- 25 **WHITE (RICHARD GRANT).** The Works of Shakespeare. With various Readings, Historical Sketch, Memoir, Essay on the Drama, etc., etc. *Portrait.* 12 vols. post 8vo, cloth (four of the vols. badly damp-stained). Bost. 1865



Bibliographical Works relating to Shakespeare.

- 26 **CATALOGUES** of the Auction Sales of the Libraries of Samuel Pegge, 1792 (Early Voyages, etc.); Library of John Strange, 1801 (Early English Poetry, etc.); Prints, Portraits and Drawings, by Rembrandt, and others, 1800; and another. 8vo, sewed. 4 pieces.

- 27 **CATALOGUES** of the Auction Sales of the Libraries of Joseph Ritson, 1803; William Barnes Rhodes (rare Early Drama and Poetry), 1825; John Field (Shakespeareana, etc.), 1827; Thomas Hill (Collector of the "Bibliotheca Anglo-Poetica"), etc. In 1 vol. 8vo, half calf.
 * A rare collection. This volume formerly belonged to G. Furman (author of books on Long Island), and has his autograph and inscription on front cover. A few of the items are priced.

- 28 **CATALOGUE** of a Portion of the Library of an Eminent Collector, together with the Largest Collection of Shakespeareana ever offered for Sale. (Sold by Sotheby's.) 8vo, sewed. (The Shakespeareana with pencilled prices.) Lond., Feb. 23, 1820

- 29 **CATALOGUES** of the Auction Sales of the Libraries of Robert Wood, 1772; Ebenezer Muffel (Early Imprints and MSS.), 1766; John Baber (Mexicana, etc.), 1771; Boydell's Collection of Drawings and Prints; and one other. In 1 vol. 8vo, old calf. *All priced in ink.*
 * A rare collection.

- 30 **BRITTON (JOHN).** Remarks on the Life and Writings of Shakespeare; with a List of Essays and Dissertations. Royal 8vo, half morocco, gilt top. Lond. 1814
 * One of only 25 copies on Large Paper Privately Printed. With an autograph presentation inscription by the author.

- 31 **GARRICK (DAVID), ETC.** Catalogue of the Auction Sale of the Library of David Garrick, 1823; also in the same volume, Catalogues of the Auction Sales of the Library (many rare Early Imprints) of R. Willett, and of his Collection of Botanical Drawings, 1813. 8vo, old calf (rubbed).

- 32 ——— Another copy of the Garrick Catalogue. 8vo, unbound. Lond. 1823

- 33 **HALLIWELL-PHILLIPPS (J. O.)** Shakesperiana. A Catalogue of the Early Editions of Shakespeare's Plays, and of the Commentaries and other Publications illustrative of his Works. Royal 8vo, cloth. (Autograph of Richard Grant White.) Lond. 1841
- 34 **IRELAND (W. H.)** Catalogue of all the Books and Pamphlets relating to Shakespeare, with Account of the Early Quartos, etc. Crown 8vo, half morocco, gilt top, uncut. Lond. 1827
- * Interesting copy, having written on the fly-leaf the pencilled autograph of William Pickering, the famous bookseller and printer, and with a few corrections pencilled in by him. The preface to the book contains an interesting account of the forged portraits of Shakespeare.
- 35 — Another copy of Ireland's Catalogue (Richard Grant White's copy), 12mo, interleaved; bound with it is the Gallery of Shakespeare in Etchings, Lond. 1831; Portraits of Shakespeare, Scenes from the Plays, etc., and Thurston's Illustrations to Shakespeare, Lond. 1826. Bound in one vol. 8vo, half green morocco. With autograph of Gabriel Furman, Brooklyn, on fly-leaf.
- 36 **KNIGHT (WHITE).** Catalogue of the Auction Sale of his Library. (Many rare early English Imprints, Poetry, etc.) 8vo, calf. *Neatly priced in red ink, and with purchasers' names.* Lond. 1819
- 37 **STEEVENS (GEORGE).** Bibliotheca Steevensiana: a Catalogue of his Curious and Valuable Library. Interleaved with white paper, and with the prices written in ink. 8vo, half calf, uncut (one cover loose). Lond. 1800
- * Large Paper Copy. Very rare. It is said only 12 were so issued. The Library of the eminent Shakespearian scholar, including his Shakespeare and Early English collection. The sale realized £2,740; to-day two or three of the 1900 items would probably realize that amount.
- 38 — Another copy, unbound. *Partly priced.* (Not Large Paper.) Lond. 1800
- 39 **TYRREL (JOHN).** Catalogues of his Shakesperian Library, and of his Collection of Engravings. *With prices pencilled in by Henry Rodd, and bill of his purchases (most were for W. E. Burton).* Prefixed is a page note in the autograph of Henry Rodd, criticizing the sale and remarking on the bad cataloguing and bad management of Christie's, the auctioneers. 8vo, sewed. (As one piece.)

Shakespeareana.

- 40 **BOADEN (JAMES).** On the Sonnets of Shakespeare. Identifying the Person to whom they are Addressed, and elucidating several points in the Poet's History. By James Boaden. 8vo, half morocco. Lond. 1837
- 41 **CHALMERS (GEORGE).** Another Account of the Incidents from which the Title and Part of the Story of Shakespeare's Tempest were derived, etc. By George Chalmers. 8vo, calf (front cover loose). Lond. 1815
 * "Only 40 copies printed, but not published, nor intended to be." Joseph Haslewood's copy, with his vellum gilt bookplate, and also a manuscript note, possibly by him.
- 42 **CHEDWORTH (JOHN, LORD).** Notes upon some of the Obscure Passages in Shakespeare's Plays, with Remarks upon the Explanations and Amendments . . . in the editions of 1785, 1790, 1793. 8vo, half calf. Lond.: *Privately printed*, 1805
 * A manuscript note, apparently in the handwriting of Joseph Haslewood, states that nearly the whole edition was destroyed by fire. The cause of the publication of this was that Lord Chedworth left all his property to a Mr. T. Penrice, who had rendered him some service. The relatives contested the will, alleging insanity, and Mr. Penrice had this published as one of the means of proving the sound mind of his benefactor.
- 43 **CLARKE (MRS. COWDEN).** The Complete Concordance to Shakspeare, being a Verbel Index to all the Passages in the Dramatic Works of the Poet. New and revised edition. Royal 8vo, calf. Bost., n. d. [1856?]
- 44 **[COLLIER (J. PAYNE).]** Traditionary Anecdotes of Shakespeare collected in Warwickshire in the Year MDCXCIII. Now first published from the original manuscript [John Dowdall]. 8vo, half morocco, pp. 19. Lond. 1838
- 45 ——— Lives of the Original Actors in Shakespeare's Plays. 8vo, cloth. (Shakespeare Society.) Lond. 1853
- 46 ——— Extracts from the Registers of the Stationers' Company of Works entered for Publication between the Years 1557 and 1570. *With notes and illustrations.* 8vo, cloth. (Shakespeare Society.) Lond. 1853

- 47 **COLLINS (JOHN).** A Letter to George Hardinge on the subject of a Passage in Mr. Steevens' Preface to his Impressions of Shakespeare. (On the sources of some of the plots of the Plays, etc.) 4to, half morocco. Lond. 1777
- 48 **COSTUMES OF SHAKESPEARE'S HENRY IV.** Selected and Arranged from the best Authorities (Illuminated MSS., Brasses, Effigies, etc.) expressly for the Proprietors of the Theatre Royal Covent Garden. Biographical and Critical Notices by J. R. Planché. *Figures by G. Scharf; 21 colored plates.* Post 8vo, half morocco. Lond. 1824
* Very scarce. The authorities are given for every illustration.
- 49 **COSTUMES OF SHAKESPEARE'S AS YOU LIKE IT.** Selected and Arranged from the best Authorities (Illuminated MSS., etc.) expressly for the Proprietors of the Theatre Royal Covent Garden. Biographical and Critical Notices by J. R. Planché. *Figures by G. Scharf; 18 colored plates.* Post 8vo, half morocco. Lond. 1825
* Very scarce.
- 50 **CUNNINGHAM (PETER).** Revels at Court: being Extracts from the Revels Accounts of the Reigns of Queen Elizabeth and James I., edited by Peter Cunningham; also, in the same volume, Tarlton's Jests, and News Out of Purgatory, with Notes and Life by J. O. Halliwell. 8vo, cloth. (Shakespeare Society.) Lond. 1853
- 51 **DAVIES (THOMAS).** Dramatic Miscellanies. Observations on several of Shakespeare's Plays and Characters as represented by Garrick and others. With Anecdotes of Poets, Actors, etc. 3 vols. post 8vo, half calf (slightly rubbed). Lond. 1784
- 52 **DODD (REV. W.)** The Beauties of Shakespeare: regularly Selected from each Play, with a general Index. FIRST EDITION. 2 vols. 12mo, half morocco. Lond. 1752
- 53 **DOUCE (FRANCIS).** Illustrations of Shakespeare and of Ancient Manners, with Dissertations on the Clowns and Fools of Shakespeare, on the Gesta Romanorum, and on the English Morris Dance. *Illustrated.* 2 vols. 8vo, half calf (binding in bad condition). A.N.S. of author inserted, and with autographs written in of Richard Grant White and G. Furman. Lond. 1807
- 54 **DRAKE (NATHAN).** Memorials of Shakespeare; or, Sketches of his Character and Genius, by various Writers, now first collected, with Notes, etc. 8vo, half morocco. Lond. 1828

- 55 **DU BOIS (E).** The Wreath: Selections from Sappho, Theocritus, Bion and Moschus, with Prose Translations, to which are added Remarks on Shakespere, etc. *Frontispiece*. Post 8vo, half morocco. Lond. 1799
- 56 **DYCE (ALEXANDER).** Remarks on Mr. J. P. Collier's and Mr. C. Knight's editions of Shakespere. 8vo, cloth. (An amusing autograph letter of the author is inserted in which he mentions Samuel Rogers and Defoe's Colonel Jack.) Lond. 1844
- 57 ——— A Few Notes on Shakespere. With Remarks on the emendations of the manuscript corrections in Mr. Collier's folio, 1632. Royal 8vo, cloth, uncut and unopened. *Fine copy*. Lond. 1853
- 58 **ELIZABETH (QUEEN).** The Egerton Papers. A Collection of Public and Private Documents illustrative of the Times of Elizabeth and James I. Edited by J. Payne Collier. Small 4to, cloth, uncut. Richard Grant White's copy. Lond. 1840
- 59 **EVANS (JOHN).** Shakspeare's Seven Ages . . . illustrated by a Series of Extracts, and a brief Memoir of Shakspeare. *Vignette illustrations*. 12mo, cloth, uncut. Lond. 1831
- 60 **FARMER (RICHARD).** An Essay on the Learning of Shakespere. Royal 8vo, half morocco, gilt top. Presentation copy from W. H. Ireland. (A small piece cut from title marring Ireland's inscription, but leaving his signature intact.) Cambridge, 1767
- 61 **FENNELL (JAMES HAMILTON).** The Shakespere Repository. Nos. 1-4. All published (?), containing many articles of Shakesperean Interest, and interleaved with paper containing clippings from newspaper articles, etc., by J. O. Halliwell, J. H. Hackett, Nathaniel Hawthorne (on Shakespere's Birthplace, reprinted from the Atlantic Monthly), and illustrations, including *colorea view of the Shakespere Jubilee at Stratford 1853, etching of Shakespere characters by Cruikshank, after Woodward and others*. Folio, half roan.
* This was issued during the 1853 Jubilee.
- 62 [**FENTON (SAMUEL).**] Imperfect Hints towards a new edition of Shakespere, written chiefly in the year 1782. 2 vols. in 1. 4to, half morocco. William E. Burton's autograph on title. Lond. 1787
- 63 **FLORIO'S MONTAIGNE.** The Essayes of Montaigne. Third Edition. *Engraved title by Droeshout*. Folio, old calf (cover loose, and lacks printed title, 2 leaves of verses, dedication, and index, but contains the whole of the text.) Lond. 1632

- 64 **FOLK LORE.** Illustrations of the Fairy Mythology of Shakespeare, by J. O. Halliwell[-Phillipps]; Oberon's Vision in the Midsummer Night's Dream illustrated by a comparison with Lylie's Endymion, by N. J. Halpin. The two in one vol. 8vo, cloth. (Shakespeare Society.) Lond. 1853
- 65 **GILCHRIST (OCTAVIUS).** An Examination of the Charges maintained by Messrs. Malone, Chalmers, and others of Ben Jonson's Enmity towards Shakespeare. Royal 8vo, half morocco, gilt top. Lond. 1808
- 66 **GRAVES (HENRY).** An Essay on the Genius of Shakespeare, with critical remarks on some of his Characters and the leading Actors of the day. Post 8vo, half morocco, gilt top, uncut. Lond. 1826
- 67 **GREY (ZACHARY).** Critical, Historical and Explanatory Notes on Shakespeare. With emendations of the text and metre. *Portrait.* 2 vols. 8vo, half morocco, gilt tops, uncut. Lond. 1754
- 68 **GRIFFITH (MRS. ELIZABETH).** The Morality of Shakespeare's Drama Illustrated. *Fine impression of the portrait of Shakespeare.* 8vo, old calf (covers loose). Lond. 1775
- 69 **GRINFIELD (REV. T.)** Remarks on the Moral Influence of Shakespeare's Plays, with Illustrations from Hamlet. 2 plates. 8vo, cloth, pp. 48. Lond. 1850
- 70 **HACKETT (JAMES H.)** Notes, Criticisms, and Correspondence upon Shakespeare's Plays and Actors. *Fine steel portrait of the author.* Post 8vo, cloth. N. Y. 1863
- 71 **HALLIWELL-PHILLIPPS (J. O.)** On the Character of Sir John Falstaff. By J. O. Halliwell[-Phillipps]. 12mo, cloth. A. L. S. of the author inserted. Lond. 1841
- 72 ——— An Introduction to Shakespeare's Midsummer Night's Dream. 8vo, half roan, uncut. Lond.: *Pickering*, 1841
 * With interesting A. L. S. of the author relating to commissions sent to Mr. Joseph Sabin of New York for the Burton sale; also with signature and MS. notes of Richard Grant White.
- 73 ——— A Newe Boke about Shakespeare and Stratford-on-Avon. *Facsimile of Shakespeare's marriage bond, his will, and illustrations.* 4to, cloth, pp. 96. Lond. 1850
 * One of 75 copies printed for private circulation only.

- 74 **HALLIWELL-PHILLIPPS (J. O.)** The Remarks of M. Karl Simrock on the Plots of Shakespeare's Plays, with Notes and Additions by Halliwell; Shakespeare's Henry IV., printed from a contemporary MS., Introduction by Halliwell. In 1 vol. 8vo, cloth. (Shakespeare Society.) Lond. 1853
 * The MS. of Henry IV. was discovered in Kent. It is apparently a condensation of Shakespeare's play, apparently for private representation.
- 75 **HALPIN (REV. N. J.)** Oberon's Vision in the Midsummer Night's Dream, illustrated by a comparison with Lylie's Endymion. 8vo, half morocco, gilt top. (Shakespeare Society.) W. E. Burton's copy, with his autograph. Lond. 1843
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 * At the end is a memoir of Gen. Charles Lee, who was a relative of the Hanmers.
- 77 **HARDING (S. AND E.)** Shakespeare Illustrated. A Series of 158 Engravings by Bartolozzi, Harding, Schiavonetti, and others, representing portraits of Shakesperean commentators, actors, personages mentioned in the plays, and views of places alluded to. 2 vols. 8vo (wants binding). Lond. [1793]
 * Contains the bare-necked portrait of Jane Shore, which is considered scarce. The engraving of Herne's Oak is the first representation (drawn 1792) of this famous tree.
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- 160 **GOBLET CARVED FROM SHAKESPEARE'S MULBERRY TREE.** The goblet is carved with the arms of Shakespeare, his bust and a lyre, above a twining branch of mulberry, a twisted stem supporting. Only a portion of the silver mount remains, and a slight crack shows on one side. Height, $7\frac{3}{4}$ inches. [See illustration.]

- 161 ——— Another Goblet, also carved from the Mulberry Tree. Nearly similar in pattern with the bust of Shakespeare, his arms and a lyre, but differing somewhat in the carving beneath, an ornamental border instead of the mulberry branch. The stem twisted. With silver mount. The silver mount is loose, but otherwise the goblet is in perfect condition.

* Garrick's goblet was of the same size as these two.

- 162 **A FALSTAFF JUG.** A finely designed Falstaff Jug, representing the jovial knight seated, a drinking cup in his right hand, while his left arm, which is resting on a stout staff, forms the handle. Height, 11 inches.

- 163 **BUST OF SHAKESPEARE.** A copy of the monumental bust in Stratford Church in china, carefully colored after the original. Height, $6\frac{1}{4}$ inches.

* The bust in Stratford church was originally colored after the life, the hair and beard of a reddish tinge, the doublet scarlet, and over it a loose black gown. In 1743 the colors were carefully restored by one of the Hall family, descendant of Shakespeare's daughter Susanna. At the end of the 18th Century it was painted all over white, at, it is said, the directions of Malone—a curious mistake for a critic of such repute—but about the middle of the 19th Century steps were taken to remove the outer coat of paint. This was accomplished most successfully, and the original colors appeared, very little re-touching being found necessary.

- 164 **CROMWELL (OLIVER).** Plaster cast of the face of Cromwell, from the death mask.

The Clara Fisher Shakespearean Cabinet.

These models were made sometime before 1830 by Frederick George Fisher, bookseller and auctioneer, of Brighton, England, for his daughter Clara Fisher (afterwards Mrs. Meader), the celebrated actress. They were sold by the actress to William E. Burton, the noted American comedian, and at the sale of his library and effects in October, 1860, were purchased by Mr. Tallmadge, in whose possession they have since remained. Each model is in its original glass-fronted case. Naturally, from the lapse of time since the cases were made, a few of them require slight repairs, but the models themselves are in the best of condition. Each model sold separately as follows :

165 BIRTH-PLACE OF SHAKESPEARE. Represented as it was at the time of the celebrated Jubilee in Sept., 1769, at which David Garrick held the place of honor. It was occupied until 1806 by the Hart family [descendants of the poet's sister Joan], who carried on the business of butcher. (23 x 18½ in.)

166 BIRTH-PLACE OF SHAKESPEARE AS IT WAS IN 1827. Representing its appearance at the Jubilee of 1827. Half of the building had been new-fronted with brickwork, and two small windows added to the ground floor. In this state it remained until 1847, when it was sold at auction, purchased by a public subscription organized by Halliwell-Phillipps, and presented to the British nation. Extensive repairs and alterations were made, and the building opened to the public. (24½ x 18 in.)

167 GRAMMAR SCHOOL AT STRATFORD-ON-AVON. No absolute proof is known that Shakespeare attended the Grammar School, but the probability is very great. His father, John Shakespeare, at the age when William must have been a schoolboy, was in poor circumstances, and being a freeman (and even once alderman) of the town, his children were entitled to free tuition, and there can be very little doubt that they attended the Grammar School. The schoolmaster in 1571 was Walter Roche, and in 1577 Thomas Hunt. The poet possibly studied under both, learning the "little Latin and less Greek" which Ben Jonson so contemptuously credited him with. His knowledge of languages may have been more than literary jealousy and rivalry cared to admit. There is sufficient evidence in the plays of the poet's knowledge of French and Latin, possibly not so much of Greek, while some of the books and stories on which he based his plots were not accessible at the time

except in French and Latin versions. For some time while Shakespeare must have been at school the Grammar School was closed for repairs and the students were taught in the chapel next door, and it may be that he had this experience in his mind when he describes Malvolio as being like "*a pedant that keeps school i' the church.*" (28½ in. x 22½ in.)

168 ANNE HATHAWAY'S COTTAGE. This famous cottage has had so many alterations and repairs that a representation of it as it was about the year 1830 is of the greatest interest. The cottage remained in the Hathaway family until 1838, when it was purchased privately by Thomas Barnes; later it came into the possession of William Thompson; and in 1892 the trustees of Shakespeare's birth-place purchased it for the public. For about three years the poet lived with his wife, possibly assisting his father in his business, until, towards the end of 1585, either the fear of the consequences of his famous poaching exploit or the constraint of the ill-assorted union caused Shakespeare to leave Stratford, perhaps to join his fellow-townsmen and friend Richard Field in London, who had left his native town six years before. (25 x 18 in.)

169 REMAINS OF LUDDINGTON CHURCH. Although Shakespeare's marriage bond is in existence no record has ever been found of his marriage. Malone was the first to suggest that as it was apparent that Shakespeare and Anne Hathaway were not married in Stratford, it is possible that they were married in the neighboring village of Luddington, of which Thomas Hunt, who had been master of the Stratford Grammar School during the poet's schooldays, and therefore acquainted with his former scholar, was incumbent in 1582 the year of the marriage. None of the registers now exist, so the suggestion must be taken for what it is worth. At the time when this model was made the fragment of the church remaining was used as a blacksmith's shop. (23 x 17½ in.)

170 GAMEKEEPER'S LODGE, FULBROKE. (Daisy-Hill Farm House.) The first mention of Shakespeare's poaching exploits is in the manuscript diary kept by the Rev. William Fulman sometime in the 17th Century, to which Archdeacon Davies, Vicar of Saper-ton, late in the 17th or early in the 18th, added some additional remarks. In this the latter writes that Shakespeare, "*was much given to all unluckiness in stealing venison and rabbits, particularly from Sir Thomas Lucy, who had him oft whipt, and sometimes imprisoned, and at last made him fly his native county.*" The model represents the

building which tradition pointed out as having been the game-keeper's lodge in Fulbroke Park, where Shakespeare was confined on his arrest, and which was known when the model was constructed as "Shakespeare's deer-barn." Fisher was in error in attributing this building to Charlecote in his description. None can say now which was the true scene of the famous deer-stealing exploit, whether Fulbroke or Charlecote. In the youth of Shakespeare, Fulbroke was not the property of the Lucys, but it is open to the possibility that the poet and his companions did not confine themselves to raids on the preserves of Sir Thomas Lucy, but extended them to the neighboring estates. Rowe was the first to fix the incident as occurring at Charlecote, without much authority for it, and it is quite possible as having occurred at Fulbroke. However, it is evident that Shakespeare cherished much animosity against Sir Thomas Lucy, and held him up to ridicule as Justice Shallow. Lucy's preserves being the nearer, would be the one most frequently chosen for the raids, and the culprits when caught would get increased punishment on the repetition of each offence when ill-fortune gave them more than once into the hands of the owner. The building, which at the time of the construction of the model was used as a farm-house, is now destroyed, (27 x 21½ in.)

- 171 **CHARLECOTE HALL.** The seat of Sir Thomas Lucy, built in the early years of the reign of Queen Elizabeth. Some alterations were made in the 18th Century, principally in the windows, but the model represents it practically the same as in the time of Shakespeare, and whether the deer-stealing story be a myth (all legends are not necessarily myths, some slight foundation generally remaining), yet this beautiful walk from Stratford is unquestionably a true Shakespearean locality, where the poet must have often strolled, musing on the future, and unconsciously imbibing the woodland fancies which he afterwards made use of in "As You Like It." (37 x 27 in.)

- 172 **THE GLOBE THEATRE, LONDON.** From 1585 to 1592 nothing is known of the doings of Shakespeare. In this latter year the first mention of him occurs in Greene's "Groats-worth of Wit," where he is spitefully referred to as being "*in his own conceit the only Shake-scene in a countrie.*" A slightly earlier reference occurs by implication in Nash's "Pierce Penniless," where a reference is made to a representation of the death of Talbot on the stage, which drew the "teares of ten thousand spectators"—an evident reference to

Henry VI., which was acted by Lord Strange's players on March 3, 1592. Only two theatres were at that time in London—one outside the walls known as "The Theatre," and "The Curtaine," close by. Other places were used for the representation of plays, but these were the first two buildings specially built for dramatic purposes. The first was erected in 1576 or 1577. Late in 1597, or early in 1598, a dispute arose with the ground landlord, and in spite of armed resistance by him, which led to a small riot, the actors with some help set about pulling the house down, and removed the materials to Bankside, Southwark, where it was rebuilt, and thereafter known as the Globe or Bankside Theatre. To this theatre tradition points as the earliest connected with Shakespeare, and states that he commenced as the boy to hold the visitors' horses, or as call boy. Yet it is evident that his services were soon in requisition both as actor and as reviser of existing plays. Up to that time [1592] he had probably produced nothing original, except perhaps, one or two of the sonnets. Greene calls him a "*Johannes Factotum*," which is probably near the truth—able and willing to turn his hand to anything needful, from call boy to the revision of old plays. The Globe Theatre was destroyed by fire during a performance in 1613. The flag on the top was hoisted when a performance was going on. (25½ in. x 21½ in.)

- 173 **THE FALCON INN, BANKSIDE.** This was situated about midway between the Globe Theatre and the Bear Garden, Bankside, and is, with probability, reputed to have been the resort of Shakespeare, Ben Jonson, and other actors and wits of the time. (29½ in. x 22 in.)
- 174 **THE FORTUNE THEATRE, GOLDEN LANE.** Built by the famous actor Edward Alleyn in 1599, no doubt from the profits he had made as proprietor of the Bear Garden, one of the most frequented resorts in London. Many of the noted plays of the period were acted there. It was destroyed by fire about 20 years later, but immediately rebuilt. There can be but little doubt that in his earlier years Alleyn had the greatest reputation of all the English actors. Nash states in 1592 that "*none could ever perform more than famous Ned Alleyn*," and further states that his very name was "*able to make an ill matter good*." It is not believed that Alleyn acted in any of the plays of Shakespeare, although he played the character of the Jew in Marlowe's "*Jew of Malta*," "*Tamburlaine*," "*Faustus*," Orlando in Greene's "*Orlando Furioso*," and many others. (26 in. x 21½ in.)

175 **THE CROWN INN, OXFORD.** Tradition states that Shakespeare's route on his journey to London and his subsequent visits to Stratford was via Oxford and High Wycombe, a more picturesque way than that by Banbury and Aylesbury. Another reason for this choice of route may also have been in the chance of meeting the students and learned men who resided at the University city, from whom the poet may have thought to gain information useful in his profession. The Crown Inn, of which this is the model, formerly standing in the old Cornmarket, was pointed out as the stopping-place of Shakespeare in Oxford. In his time the inn was kept by John Davenant, the father of Sir William Davenant. The scandal regarding the parentage of Sir William grew out of these visits of Shakespeare. Samuel Butler was another of the frequent visitors to the Crown Inn. (30½ in. x 23 in.)

176 **THE FALCON INN, BIDFORD.** This inn is the scene of the mythical tale of the drinking bout. The story, as told, is as follows: The village of Bidford was noted for its ale, and its inhabitants for their bibulous qualities. Two noted companies among them were known as the "Topers" and the "Sippers," and these were in the habit of issuing challenges to any other village to contest with them their ability to drink under the table those rash enough to take up their gauntlet. Shakespeare and some merry companions one fine day started to prove the pre-eminence of Stratford in this respect, but on arriving at Bidford found to their disgust that the "Topers" were already on the way to Evesham Fair to drink down all comers there, and none but the "Sippers" remained. These were considered unworthy of the Stratfordians' powers, but rather than go back they decided to take up their challenge in default of better. But the result was unfavorable to Shakespeare and his companions, and they were glad to escape, retiring beaten (though one would naturally suppose that if they were capable of starting on the return journey of six miles to Stratford they could not have gone to extremes in their drinking bout). However, the Stratfordians had not gone very far on the return journey when they were overcome, and lay for the night under the shelter of a crab-apple tree (the next model). It is also said that on awakening the next morning Shakespeare's companions wished to go back and challenge the "Topers," who would probably by that time have returned, but the poet would not consent. "Drunken Bidford" was a well-known old English expression. (22 in. x 28 in.)

- 177 **SHAKESPEARE'S CRAB TREE.** The tree referred to in the previous tale. It perished in 1824, but its trunk was removed and preserved in the succeeding year. Christopher Sly's native place, Barton-on-the-Heath, is close to Bidford, and no doubt Shakespeare had the Falcon Inn in his mind in writing the Induction to *The Taming of the Shrew*. The sign of the Falcon Inn was purchased and presented to the museum at Stratford, where it now is. (28½ in. x 22 in.)
- 178 **THE FALCON INN AT STRATFORD-ON-AVON.** This is said to have been kept by Julius Shawe, one of the witnesses who subscribed their names to Shakespeare's will. (28½ in. x 23 in.)
- 179 **NEW PLACE, STRATFORD-ON-AVON.** Shakespeare purchased this from William Underhill in 1597, but he does not seem to have permanently resided there until 1611, although he had made extensive repairs to the building and planted an orchard (including the famous mulberry tree) before 1602. According to the Rev. John Ward in his diary, the poet here entertained in 1616 Michael Drayton and Ben Jonson and drank too much with them, which eventually led to his death—a statement which requires corroboration. On Shakespeare's death New Place passed into the possession of his daughter Susanna, and successively was owned by her daughter Elizabeth, Sir Edward Walker, Sir John Clopton, and finally the Rev. Francis Gastrell, who demolished what was left of the original building and cut down the mulberry tree. No authentic picture of New Place is known, the one from which the model is taken being from a drawing sketched on what is said to be an ancient survey made by Sir George Carew, but of doubtful genuineness. Another view is given in Wheler's *History of Stratford*, 1806, said to represent New Place as it was in 1702; but this is evidently a building of the time, and in the style known as that of Queen Anne, and if the New Place of Shakespeare then it must have been renovated out of all likeness. The model more nearly represents what was probably an approximation to the Elizabethan building that Shakespeare would have been likely to have lived in than the other. (28 in. x 23 in.) [See Illustration.]

- 180 **THE CHURCH AT STRATFORD-ON-AVON.** This, as is well known, contains the graves of the Shakespeare family, the famous bust by Gerard Johnson, the tomb of John Combe, the friend of the poet and a prominent merchant of Stratford, etc. (39 in. x 29 in.)
- 181 **THE ARMORIAL BEARINGS OF SHAKESPEARE.** Taken from the heraldic ornament on the monument above the bust in Stratford Church. (26 in. x 33 in.)
- 182 **THE JUBILEE ROTUNDA.** The building erected for the Jubilee of 1769, at which David Garrick recited, and Dr. Arne, Boswell, and others took part. The ceremonial lasted three days. The building itself was modelled on Ranelagh. (23 in. x 18½ in.)
- 183 ——— Catalogue of the Various Articles contained in Clara Fisher's Shakespearean Cabinet. By Frederick George Fisher, Lond. 1830 (some of the illustrations inserted). Bound with Shakespeare's Will copied from the original, Lond. 1838 (this was produced under the direction of Halliwell-Phillipps, but some errors appearing in the transcript, the book was immediately suppressed), a Magazine Article descriptive of the Treasures of Strawberry Hill, and clippings relating to matters of Shakespearean interest. Some MS. Notes by Henry Rodd are written in places. In 1 vol. 8vo, half morocco.
- 184 ——— Another copy of the catalogue, with all the illustrations. 8vo (wants wrappers). (Presentation copy from F. G. Fisher, with autograph,) Lond. 1830.

Framed Engravings.

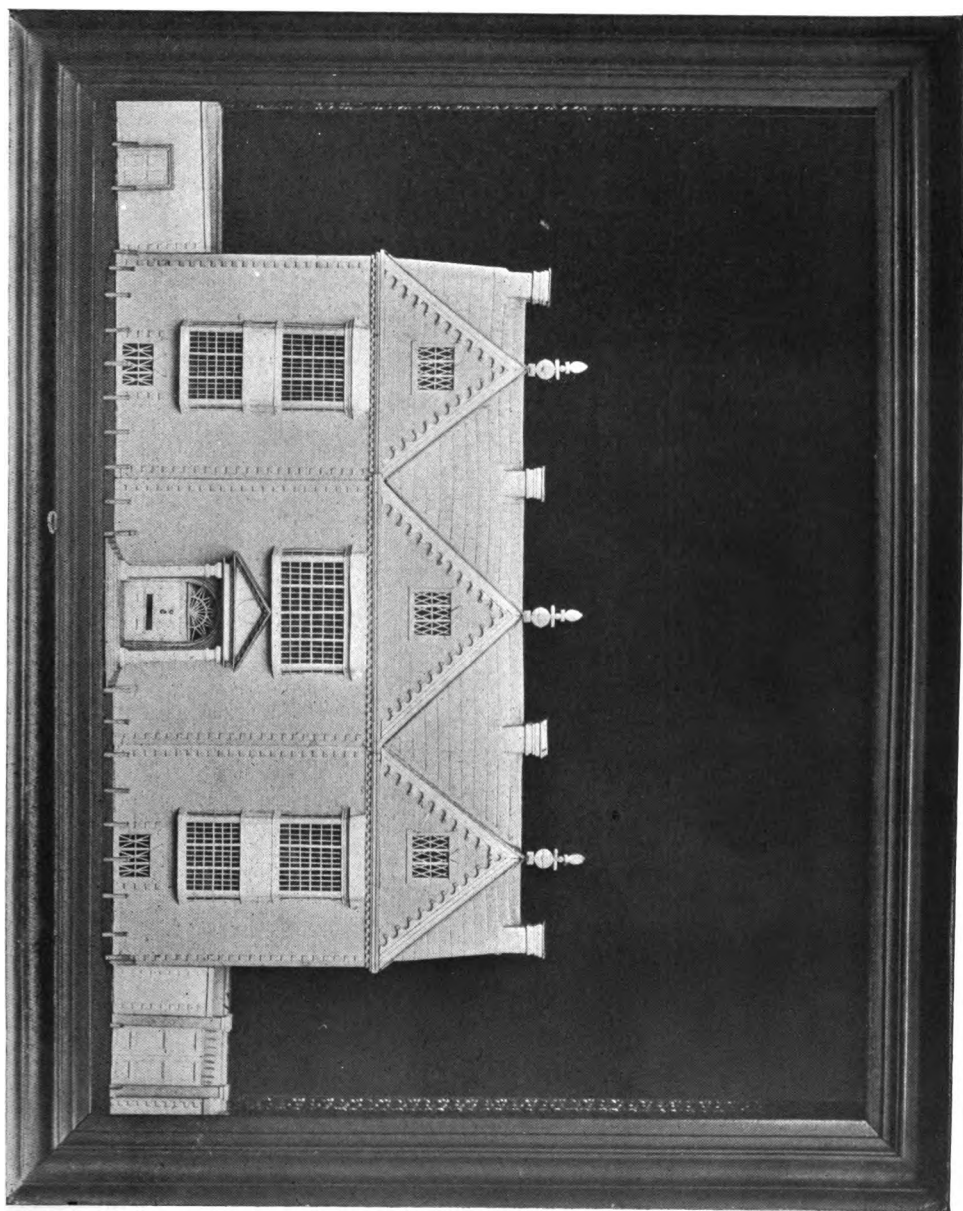
- 185 **SHAKESPEARE.** Shakespeare and his Friends. Group picture, with portraits of Shakespeare, Ben Jonson, Sir Walter Raleigh, Thomas Dekker, Beaumont, Fletcher, Bacon, and others. Painted by James Faed. Engraved in mezzotint by John Faed, 1857. India proof. Contemporary carved gilt frame, 42 in. x 38 in.
- 186 **CHANDOS PORTRAIT.** An Autotype copy of the Chandos Portrait. Framed, 9¾ in. x 11¾ in.

- 187 **MERRY WIVES OF WINDSOR.** Scene from The Merry Wives of Windsor, "Anne Page and Slender," engraved by F. Bawn, after Callcott, 1847. In ornamental contemporary frame, 27½ in. x 26 in.
- 188 ——— Scene from The Merry Wives of Windsor, "Anne Page, Slender, and Shallow," engraved by Charles Burt, after C. R. Leslie. Framed, 30 in. x 25¾ in.
- 189 **LONDON.** An Original Admission Ticket to the Lord Mayor's Annual Dinner at the Guildhall, Nov. 9, 1792. With engraved decorations. In neat frame, 16½ in. x 18 in.
- 190 **SIDDONS (MRS.)** Full length, in The Grecian Daughter. Line engraving by J. Caldwell, after Hamilton. In curious metal frame, modelled after the design of the Great Exhibition of 1851, with medallions on it, 38 in. x 24 in.

English Engraved Portraits.

The following lots of engraved portraits have in most cases the margins trimmed close, and many of them are pasted on both sides of folio leaves. The little trouble of detaching them would be well spent, as many scarce portraits are included. Sold not subject to return.

- 191 **KIRK (ANNE).** *Lady of the Court of Charles I.* Mezzotint portrait, engraved by Isaac Becket, after Vandyck. Folio. (Has a written inscription that it is the portrait of Lady Middleton.) RARE.
- 192 **SPEED (JOHN).** *English Historian and Geographer, early 17th Century.* Engraved portrait by S. Savary. Three-quarter length, seated. 4to. RARE.
- 193 **FABER (JOHN).** Mezzotint Portraits of Sir Thomas Gresham and Thomas Sutton. 4to. 2 pieces.
- 194 **FAITHORNE (W.)** Engraved Portraits of Edmund Anderson (Chief-Justice), Ralph Brownrig, and Sir Henry Spelman. GOOD IMPRESSIONS. SCARCE. 3 pieces.
- 195 **WICLIF (JOHN),** mezzotint, by G. White; **CHARLES II.,** by Loggan; **SIR JOHN BLENCOWE** (Judge), by Sherwin. 3 pieces.
- 196 **HERBERT (GEORGE),** and **JEREMY COLLIER,** by R. White; **NICHOLAS CULPEPER;** **JOHN KNOX,** early etching [by Hollar?]; **JUDGE LITTLETON;** and others. 8 pieces.



SHAKESPEARE'S NEW PLACE. [SEE NO. 170.]

- 197 **PARNELL (THOMAS)**, mezzotint, by Davies; **MILTON**, mezzotint; **SIR WILLIAM MORICE** (Secretary of State to Charles II.); and others. 30 pieces, as a lot.
- 198 **PENN (WILLIAM)**, by Tisdale (repaired), and by Stainer; **DEAN SWIFT**, etching, by B. Wilson, 1751; **PHILIP II.**, early etching; and others. 30 pieces, as a lot.
- 199 **WADHAM (NICHOLAS AND DOROTHEA)**, mezzotints by John Faber; **ALGERNON SIDNEY**, wood engraving [by Jackson?]; **WILL SOMMERS** (Henry VIII.'s Jester); and others. 30 pieces, as a lot.
- 200 **BOYLE (ROBERT)**, and **WM. LEYBOURNE**, by R. White; **ST. DAVID**; **WYCHERLEY**; **EARL OF NORTHUMBERLAND**; and others. 50 pieces, as a lot.
- 201 **CHARLES I.**, by R. White; **SIR HENRY VANE**; **THOMAS FULLER**, by Vertue; **THOMAS SYDENHAM**, by Blooteling; and others. 50 pieces, as a lot.
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- 203 **DAMPIER (WILLIAM)**; **THE ADMIRABLE CRICHTON**; **LADY JANE GREY**, by R. White; **DRUMMOND OF HAWTHORNDEN**; and others. 50 pieces, as a lot.
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- 205 **HOPKINS (EZEKIEL)**, **DANIEL KENRICK**, etc., by R. White; **MRS. JANE LANE**; **JAMES II.**, mezzotint by J. Smith; **ADMIRAL HADDOCK**; and others. 50 pieces, as a lot.
- 206 **MANTON (SAMUEL)**, **THOMAS CRADOCK**, etc., by R. White; **THOMAS DOOLITTLE**; **EDWARD SAKCVILLE**; and others. 50 pieces, as a lot.
- 207 **ROSS (ALEXANDER)**; **PRINCE RUPERT**; **WILLIAM PRYNNE**; **SIR EDWARD LYTTLETON**; and others. 50 pieces, as a lot.
- 208 **SANDERSON (BP.)**, by Dolle; **RICHARD WATTS**, mezzotint; **SIR JOHN SUCKLING**; **PRINCESS ANNE**, by Vertue; and others. 50 pieces, as a lot.
- 209 **SAVAGE (RICHARD)**, poet; **SIR HENRY WOTTON**, by Dolle; **HENRY WHARTON**, and **ROBERT SOUTH**, by R. White; and others. 50 pieces, as a lot.

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* Containing the original Latin text of the Letters, with translations.
- 211 **ADDISON (JOSEPH).** The Evidences of the Christian Religion. FIRST EDITION. 12mo, old calf (wants front cover). Lond. 1730
- 212 ——— The Spectator, with a Biographical and Critical Preface, and Explanatory Notes. 4 vols. crown 8vo, full purple calf, gilt. Lond. 1853
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- 215 **AMERICAN MAGAZINE (THE),** containing a Miscellaneous Collection of Original and other valuable Essays in Prose and Verse. [Edited by Noah Webster.] From its commencement in December, 1787, to the last number issued, November, 1788. 8vo, contemporary sheep (small portion torn from one leaf).
N. Y.: Samuel Loudon, 1787-88
* Very rare. Two mechanical plates and a map were issued as illustrations in this copy. One of the plates is lacking, the other is damaged, and only a portion of the map. The few copies that occur usually have them entirely missing. Among the subjects included are a Description of New York and another of Boston.
- 216 **AMERICAN IN PARIS (THE).** By M. Jules Janin. 18 full-page illustrations after Eugene Lami. Royal 8vo, cloth. Lond., n. d.
- 217 **AMERICAN ENGRAVING.** Thomson's Seasons. *With cuts by Alexander Anderson and plates by Roberts.* 12mo, sheep. Fine clean copy. N. Y. 1802
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- 219 **AMERICAN ENGRAVING.** Poems of Goldsmith. *Vignettes after Westall engraved by Tisdale, Bassett and Willard.* 12mo, original boards, uncut (back broken). Hartford, 1819
- 220 **AMERICAN HUMOR.** The American Jest Book, or the Merry Fellow's Companion, *copper frontispiece*; also, The American Jest. 2 vols. in one. 12mo, old calf (slight tear in front and last leaf). Harrisburgh, Pa.: *For Matthew Carey*, 1796-97
* Containing a variety of anecdotes, stories, etc., about Gen. Washington, the negroes, the Indians, etc., with mention of other noted characters of the time. Rare.
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- 232 ——— History of the Atlantic Telegraph to the return of the Expedition of 1865. By Henry M. Field. Post 8vo, cloth. N. Y. 1866
* The privately printed issue.
- 233 ——— Another copy of the privately printed issue.
- 234 ——— Field's History of the Atlantic Telegraph (popular edition), N. Y. 1866; another edition of the same, N. Y. 1867; The Atlantic Telegraph, its History, etc., Lond. 1865; Report of the Banquet to Cyrus W. Field, N. Y. 1866. 4 vols.
- 235 **B**ARING-GOULD (S.) Curious Myths of the Middle Ages. *Frontispiece.* Post 8vo, cloth. Lond. 1867
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- 239 **BERRY (MARY).** Extracts from the Journals and Correspondence of Miss Berry, from the year 1783 to 1852. Edited by Lady Theresa Lewis. *Frontispieces.* 3 vols. 8vo, cloth. Lond. 1866
* Miss Berry was the intimate friend of Horace Walpole, and her Journals give many interesting reminiscences and anecdotes of prominent people and events for nearly seventy years, including minute details of fashion, etc.
- 240 **BIBLIOGRAPHY.** Burton (John Hill). The Book-Hunter, with additional notes by Richard Grant White. Post 8vo, cloth. N. Y. 1863
- 241 ——— CATALOGUE of the Auction Sale of the Library of John, Duke of Roxburghe, by G. & W. Nicol, with the supplement and printed price list. 8vo, half calf (binding in poor condition). Lond. 1812
* In this sale was the famous competition for the Valdaifer Boccaccio, which realized £2,260.

- 242 **BIBLIOGRAPHY.** CATALOGUE of Books and Tracts printed at the Private Press of Horace Walpole, at Strawberry Hill, together with those of his works printed by Bodoni, at Parma, etc. 8vo, unbound, pp. 12. Lond. 1813
- 243 ——— CATALOGUES of the Auction Sales of the Library of Marshal Junot, Duke of Abrantes (fine books, chiefly printed on vellum); Bibliotheca Splendidissima (fine and rare, early printed, etc., etc.), 1816, and another. Paper. 3 pieces. Lond. 1816, etc.
- 244 ——— COLLIER (J. PAYNE). A Bibliographical and Critical Account of the Rarest Books in the English Language, alphabetically arranged. 4 vols. post 8vo, cloth. N. Y. 1866
- 245 ——— DIBDIN (T. F.) The Bibliomania; or, Book-Madness. Containing some account of the History, Symptoms, and Cure of this Fatal Disease. FIRST EDITION. 8vo, original boards, uncut.
* The first edition is scarce. Lond. 1809
- 246 ——— DIBDIN (T. F.) The Library Companion; or, The Young Man's Guide and the Old Man's Comfort in the Choice of a Library. 2 vols. 8vo, half morocco. Lond. 1824
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Valiant Battell between the Norfolk and Wisbech Cock." The first edition of this latter was published in 1642, and the author was stated on the title-page to be Thomas Randall, an attempt to foist the authorship on Thomas Randolph, the author of "Amyntas." Randolph could not be the author of this "Preparative," as he died in 1635, and allusions are made in the poem to Charles I., the Rebels, and General Leslie. Both Brathwaite and Taylor were Royalists, and the metre, style, incidental allusions, and similes in the poem strikingly suggest the known writings of the celebrated water-poet. Taylor issued many anonymous publications of this character, and was for some time collector of the wine dues in the Port of London. The opening lines are:

"Fetch me Ben Jonson's scull, and fill't with sacke,
Rich as the same he dranke, when the whole packe
Of jolly Sisters pledg'd, and did agree
It was no sinne to be as drunk as he."

A quotation written on some blank leaves at the end is apparently in the autograph of Joseph Haslewood.

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